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tion. After the verbs is given a Chapter II on Odd or Unclassified Inflections (personal pronouns, reflexive, reciprocal and intensive pronouns, demonstrative and relative pronoun *der*, interrogative and relative pronouns *wer* and *was*, indefinite pronouns), then III Complete Strong Inflection, IV Defective Strong Inflection, V Noun Inflections, VI Double Inflection of a) Ordinary or Descriptive Adjectives, b) Certain Pronominals and Indefinite Numerals, c) Substantive Adjectives, d) Comparatives and Superlatives, e) Ordinal Numerals. § 101 gives a Summary of the Inflection of Pronouns, Adjectives and Numerals, which makes one wonder why the V chapter was not put immediately after Chapter I, so as to avoid the splitting up of the other chapters which actually belong together.

The reason for this novel plan is well set forth in the preface, which is otherwise entirely too laconic. We read there: 'If the initial difficulty for most English-speaking students of German lies in mastering the inflection, rather than in grasping the uses of the parts of speech, or what we call syntax, it ought to be more practical to group different parts of speech under the same type of inflection than to group different types of inflection under the same part of speech.'

Another point of excellence—which, to be sure, appeared before in Dr. Bierwirth's *Elements of German*—is that in the paradigms of the active voice, all the simple forms, including the imperative, the infinitive and the participles, are given before the compound forms.

The fundamental difference between the syntactical part of the *Appendix* and the *Abstract* is that Dr. Becker aims at a certain systematic treatment and completeness, e. g., sections 106-108, 112, 130, 148, 209, while Dr. Bierwirth confines himself to those matters in which German usage differs most from English.

The rules and definitions in the *Abstract*, partly literally repeated from the 'lessons,' partly enlarging upon them, e. g., in the list of prepositions, the group of irregular and mixed nouns, are all models of precision.

The statements in the *Appendix* sometimes lack clearness and completeness, e. g., section 184, where I miss the possible substitutes for the perfect tense and the future tenses in the subjunctive of

indirect quotation. Or are we to believe that only the preterite subjunctive has lost the significance of *past time*, that the preterite crept into the present, without the pluperfect and the conditionals following suit? Similarly, in the examples of the same section, the conditionals should appear by the side of the futures.

In conclusion, I mention a curious slip which occurs in all three books: the appearance of those non-existent passive participles: *gelobt werdend* and *gelobt worden*. This seems another proof of the 'sway of the traditional methods of teaching the *dead* languages,' of which Dr. Bierwirth speaks with feeling in his Preface, p. iii.

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FRENCH LITERATURE.

Le Roman d'un jeune homme pauvre, par Octave Feuillet, edited, with introduction, notes and vocabulary, by JAMES D. BRUNER, Ph. D. Boston: D. C. Heath and Co., 1904.

One of my Classical colleagues tells me that he is weary of the text-book with vocabulary and means to return to the little text and big dictionary. However general this feeling may be in the Classical field, the output of our large houses for the last few months shows the trend in the department of Modern Languages to be quite the other way. The time-saving vocabulary is in demand and Heath and Co. in Professor Bruner's edition of *Le jeune homme pauvre* have added another to their long list of school and college texts. This volume is the more acceptable because of its excellent and very complete vocabulary, but I am inclined to think that a phonetic transcription, showing the pronunciation of each word, would have vastly increased its usefulness. There ought to be such an *addendum* to the second edition.

For a first edition, the book is remarkably free from errata. I have, however, noted the following:

Page 13, line 11, *le l'ai* should be *je l'ai*.

Page 14, line 26, *vous avec* should be *vous avez*.

Page 16, line 13, *grèvee* should be *grévée*.

Page 31, line 8, *suprenant* should be *surprenant*.

Page 54, line 24, *ci qui* should be *ce qui*.

Page 64, line 15, *rouades* should be *ruades*.

Page 78, line 31, *le porte* should be *la porte*.

Page 105, line 22, *effaïsser* should be *affaïsser*.

Page 106, line 1, *on à* should be *on a*.

Page 158, line 5, *o* is dropped in *indolence*.

Page 192, line 19, *des cathédrale* should be *de cathédrale*.

Page 199, note 3 to page 6, *pour dit tout* should be *pour dire tout*.

Page 212, note 2 to page 123, *strictement vêtue* should be *strictement vêtues*.

Page 214, note 1 to page 167, *ulcéré* should be *ulcérée*.

Page 215, note 1 to page 190, *à vu du* should be *à vue du*.

The historical, explanatory and other notes are clear, concise and generally adequate. Possibly a few more geographical notes should be added. It might be well, too, to explain page 14, lines 30-32; the phrase *protection bienveillante*, page 61, line 19; and *souvenir de César*, page 131, line 4. It seems to me that in the note on page 77, line 5, *is it?* or *does it?* gives the meaning better than *is it not so?*, the translation of *ce n'est pas une épée* determining the choice. The note to page 77, line 25, is not satisfactory, the vocabulary still less so. *Mettre prix à* here seems to mean *foot the bill, put up the money*. Cf. Henning's edition (Heath and Co.) of Dumas' *Question d'argent*, note to page 11, lines 3 and 4.

As to vocabulary:

To page 30: 13: *revenir de*: add *get over*; it fits in better than *recover from*.

To page 38: 17: *s'apprendre* is lacking under *apprendre*.

To page 70: 28: *importun-e* is missing, although *importuné* as participle is given.

To page 77: 25: additional meaning for *mettre prix à*.

To page 114: 7: under *travers*, *en travers* is not given.

To page 158: 18: *pénétré* as adjective is omitted.

Add a phonetic transcription.

The publishers in their catalogue for 1904 say that "some abbreviation has been found desirable," but Professor Bruner makes no mention of

this fact in his introduction and I have no complete text at hand for purposes of comparison. Abbreviated text or complete text, however, I have already found this edition extremely useful in the class-room. Let a recent German critic say: "Heutzutage würde man über eine solche Romantik lächeln. Der moderne Geist ist zu kritisch und zu nüchtern angelegt, als dass er an unmöglichen Sujets, durch die nur schwärmerische Gemüter befriedigt werden, Gefallen finden könnte." Our youth, nevertheless, persist in enjoying a romantic tale filled with the ideals of honor and love, and so all hail to those that are clean enough to be put into the hands of the young student. This story of Feuillet is of the right kind.

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ENGLISH LITERATURE.

Southern Writers: Biographical and Critical Studies. Volume II. Publishing House of the M. E. Church, South, Smith & Lamar, Agents, Nashville, Tenn.; 1903. Pp. 392.

The most valuable single contribution yet made to the study of the literature of the Southern States is the lamented Professor Baskervill's *Southern Writers*, a series of critical studies including Russell, Harris, Thompson, Lanier, Cable, and Craddock. These essays first appeared separately in booklet form, but were later brought together and published in one volume. In the 'Preface' to this volume Professor Baskervill promised similar studies of other Southern writers; but he was prevented from fulfilling this promise by his death in 1899. The work planned by Professor Baskervill has been carried forward, however, by his pupils, and we have now a second volume of *Southern Writers*. This volume includes a life-sketch of Professor Baskervill by Professor Charles Foster Smith, and studies of Mrs. Preston, Richard Malcolm Johnston, Sherwood Bonner, Thomas Nelson Page, James Lane Allen, Mrs. Burton Harrison, Miss Grace King, Samuel Minturn Peck, and Madison Cawein, together with a 'closing summary' treating briefly a number of more or less prominent Southern writers of to-day.